

**DEPARTMENT OF MUSICOLOGY
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reviews and articles for the German journal *Positionen. Texte zur aktuellen Musik* and presented his research on conferences in Europe and Asia.

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Josip Slavenski's Moving Pictures – *Music for Chamber Orchestra*

The question dealing with the relationship between music and painting in the field of fine arts is a familiar one, especially if we come to examine that relationship in a specific era, such as the first half of the 20th century. In this manner, the main topic of this paper will be a comparison of the composition by Josip Slavenski called *Music for Chamber Orchestra* (*Muzika za kamerni orkestar*, here chosen as a case-study), completed in 1938, and the works of several artists within Russian *avant-garde* movements in the first decades of the 20th century (such as Natalia Goncharova, Mikhail Larionov and others). In addition to that we will try to position the way in which elements of folklore are integrated in modernist work of art.

Miloš Bralović (1991) completed undergraduate and graduate studies at Faculty of Music Arts in Belgrade, department of Musicology. He participated in Musicology Students' Forum in Novi Sad (in 2013 and 2014), in scientific forum during the 49th Days of Stevan Mokranjac in Negotin, within a collective research, and in the 17th Pedagogical Forum of Performing Arts in Belgrade, 2014, also within a collective research. He has papers published in magazines *New Sound*, *Mokranjac*, and in a collection of students' papers *Musicological Network/Musicology in a Network*.

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***August Rush* (2007): When Image Accompanies Music**

August Rush (2007), directed by Kirsten Sheridan, tells the story of an orphaned musical prodigy, Evan Taylor, using his gift to find his parents. While the central message of *August Rush* is how music connects people, it interestingly reveals several complicated connections between music and images. First, the soundtrack of *August Rush* incorporates everyday "noises" as musical elements, with images addressing their sources. This challenges the audience to constantly relate timbre to its source images, and also induces satisfaction when the unrevealed source is later revealed. Second, music in *August Rush* tells the narrative before